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Huge crowds of cognoscenti flock,
Watching the loud, emphatic knock;
Bid and outbid, for who would miss
An opportunity like this?
"Too cheap! too cheap!" the prattling vender cries,
And compliments each buyer on his prize.

Milo, who, all this while unseen,
Had slyly skulked behind the screen,
Found, by the pricking of his thumb,
That resurrection-time was come;
Then forth he issued, nothing less than dead,
And, humbly bowing, thus in few words said:

"Patrons of Art, I pray forgive
This harmless stratagem to live.
Believe me, sirs, I will endeavor
To merit this distinguished favor;
And, since you've been thus lib'ral to my ghost,
I'll paint you better things at half the cost."

R[ICHARD] C[UMBERLAND.]

The Artist.

TWILIGHT MUSINGS.

BY J. C. HAGEN.

The gorgeous tints are slowly dying,
That still are ling'ring in the west;
And summer breezes, softly sighing,
Have lulled the breathing world to rest;
Whilst every sound that evening knows,
Tells but of quiet and repose.

How much within its circling bower
Yon cot gives promise of delight!
How fair yon city, spire, and tower
Bathed in the mellow evening light!
As o'er the waters far away
It sleeps upon the tranquil bay!

Even yonder castle, frowning grimly
When lighted by the noonday beams,
Seen through the gath'ring twilight dimly,
Now like some fairy palace seems,
Where angel-spirits make their home,
And warring passions never come.

Alas! how sad that the ideal,
Teeming with pictures ever bright,
Should bear no semblance to the real,
Which bursts at length upon the sight!
That near approach should ever mar
What seemed so lovely when afar!

That cottage, which might well be chosen
As Love's own resting-place below,
May shelter hearts as hard and frozen
As ever smiled on human woe!
Or victims pale of want and care,
By power oppressed, may harbor there.

And could we of yon distant city,
Tread every dark and narrow street,
How much to censure, much to pity,
How much of misery should we meet!
Dispelling all the loveliness
It seemed at distance to possess.

And yet the outward world deceives not;
There all is beautiful and true;
Whilst man his brother man believes not,
But, shutting charity from view,
And spurning love for selfishness,
Becomes a scourge where he might bless.

How often, as I've gazed at even
On smiling earth and glowing skies,
I've thought this world would rival heaven,
And be itself a paradise,
Could erring man be taught alone,
His brother's welfare was his own!

Christian Inquirer.

SOME curious frescoes of the second century have been discovered at Rome in the Catacombs of Calixtus near the Appian Way.—*Athenæum.*

LECTURES ON PAINTING,

BY PROF. HART, R.A.

LECTURE II.

* * * * * BEFORE I enter on the inquiry which is to engage us this evening, I think it necessary to observe, in order that you may more clearly follow the course which I am about to pursue, that, in these early ages of their cultivation, the Fine Arts were made almost exclusively ministrant to the purposes of religion. This will be sufficient to account for the fact, that the imitative principle, on which I have already expatiated, was, at that period, almost entirely subordinated to the dominant spiritual element. Nor was this mode of treatment limited in its application to Painting; it extended, in an equal degree, to Sculpture. Architecture, though less an imitative Art, was subject, in no meaner extent, to the same influence.

And here I would observe, that when, for the purpose of illustration, I find it necessary to recur to Architecture or Sculpture, it will be with the object of enforcing such views in regard to forms, quantities, or other attributes, which I believe the Art of Painting has, more or less, derived from them.

Interwoven as these Arts have been from the earliest periods of their cultivation, and almost inseparable as they are, it would be next to an impossibility to treat of any one without entering into consideration of the others; and when we recollect that Painting, in any state of perfection, was latest in its appearance, no one can hesitate to admit the obligations under which it exists to them both.

* * * * * I shall only dwell on the relative value of the three Arts, by observing that where any fusion of their principles takes place, the inevitable consequence is a certain loss of the separate integrity of the conditions special to each. For example, Sculpture becomes too picturesque, when it indulges in imitation beyond the range of its means, or when the imitations can only be partial for the want of the use of color to make them complete; just as Painting becomes too sculptural when the formality peculiar to the plastic Art—one of the conditions essential to the expression of repose—gives an impression of permanence of action; and both Sculpture and Painting may become too architectonic if, when not employed for purposes of mural decoration, they are suggestive of forms and spaces that arise out of architectural intention.

Our acquiescence, then, in the manifestations of either of the three Arts is just in proportion to the degree in which the principles peculiar to each have been complied with by the artist.

The Arts are the landmarks of civilization. By their means we are instructed no less in the social progress than in the extent of refinement to which at various periods the most celebrated nations of the earth have arrived. Like the Nilometers of old, they inform us of the precise changes they have severally undergone, no less than of the different degrees of elevation to which, in the fluctuations of empires and states, they have attained.

* * * * * At a time when there was a spirit abroad which rose superior to material forms, the artist looked beyond and out of himself, into spiritualisms; and dealt in abstractions congenial with the feelings and the poetry of his own times;—if he did not fully recognize Art in its imitative capacity, it was in consequence of respect for creeds, no less than of the shortcomings which a defective education may have induced; and when afterwards he did employ natural objects with more strict regard to their

artistic presentment, he did so by availing himself of their highest and completest forms.

Whenever departures from formal or actual circumstances occur, they are so marked as to satisfy us that they are not the result of chance. The differences are so specific and so obvious as to warrant the belief that they arose from positive intention. For instance, in very remote times, when the idea of greatness or sublimity was intended to be conveyed, vastness of scale was resorted to. The colossal form was the mode of its expression. Thus we have the Tower of Babel, the Egyptian Memnon, the Pyramids of Gizeh, the colossal figure set up in the plains of Dura, the Assyrian deities, the Jupiter and the Minerva of Phidias, the Mausoleum of Hadrian.

* * * * * Among aboriginal people, Art is always an important instrument of education, and it is sometimes their sole teacher. In Egypt this was accomplished through rocky masses on which the sculptor's chisel had engraved its lessons, or through the outspread lotus on which forms in ink had become eloquent of ideas, or of facts of history, or principles of religion. Thus, on the roll of papyrus or on the basalt block are some of the earliest applications of graphic agency in hieroglyphical or sacred-written character; but their Art is of a rudimentary kind. Nor was this habit confined solely to the Egyptian people. The practice is known to have existed among primitive nations in more modern times. When Cortez and his followers arrived in Mexico, Montezuma was informed of the fact by the drawings which the Mexican emissaries made of the Spaniards, their vessels, cavalry, and other munitions of war. And on wigwams and other properties of North American tribes, which have been exhibited in this country, I have seen many instances of similar religious symbols in picture-writing.

* * * * * Whatever arts the Israelites may have originally possessed, it was obviously the policy of Assyrian and Roman conquests to annihilate. To the pages of Holy Writ we must refer for information on this subject—although the scattered and incidental notices which they contain only make the task of realization more difficult. Those illustrations which have been furnished by learned Fathers of the Romish Church must be accepted with the reservation due to mere assumption.

It must, however, be recollected, in considering Hebrew Art, that the great incentive to Art study was wanting to the Israelite. Forbidden, by Divine command, from employing it on the noblest objects and for the highest purposes, Religion, which in other countries enlisted and almost engrossed the artist's assistance, in Judaism rejected his aid; and thus deprived of its patronage, and excluded from its service, it is not surprising that no school of Art should have been formed worthy of a nation which, by its poetry and its music, has established a character for all time.

The knowledge necessary for the production of the Tabernacle and its furniture (entrusted to Bezaleel and Aholiab) may be partly ascribed to the influence of types suggested by the Court of which they had so long been subjects. Of Painting we hear nothing. The embroidered works which are described to us, suggest an hypothesis of no great extravagance. Their execution implies a previous design, the possibility of supplying which is established by the present existence of such pictorial examples as I have already alluded to as having been produced in Egypt three centuries before this time. It is then not too much to assume that they may have called into requisition for their embroidery such colored designs as were necessary to furnish the worker in blue, purple, scarlet, and fine linen with the patterns for his occupation. Embroidery was an early form of the pictorial ex-

pression. Tyre and Babylonia were celebrated for their works of this kind; and although Homer, so explicit in his descriptions of sculptured shields, is silent on Painting, he particularly describes the productions of the needle. That early display of Chromatic Art was, by a curious coincidence, among the latest suggestions and incentives to the production of some of the noblest creations of one of the greatest minds the world ever saw:—you will recollect that the Cartoons of Raphael were designs to be elaborated through the instrumentality of the embroiderer's skill.

That the adequate amount of native talent did not exist when, in the height of Jewish prosperity, it was sought to execute a most important work involving multifarious considerations of Fine-Art character, is made apparent when King Solomon, in seeking to realize the plans which his father transmitted to him for the construction of the Temple, found himself necessitated to apply for assistance to a neighboring monarch. The solicitation itself is an admission made by the Hebrew King, that his native resources, either in material or skill, were inadequate to the importance of his task, while the reply of Hiram is eloquent of the great degree of refinement to which the several Arts had attained among the Phœnicians. The extent of their maritime and commercial enterprise is strikingly made known in that chapter of Ezekiel which predicts the fall of their capital. The Phœnicians are known also to us through the page of more modern history, and could our own coast speak, it would be eloquent of their frequent visits. With their Arts, we have no more specific acquaintance.

An attentive consideration of the Assyrian monuments cannot fail to convince that this people was advancing in civilization. Their sculpture shows progressive powers; they exhibit more effort at composition, more attentive observation of Nature, more manipulative excellence and completeness in their parts. * * * The monuments of Egypt and Assyria signify two distinct conditions; they express that the Egyptian belonged to times of abstraction; his means of representation were emblematic, and his language conventional; the Assyrian belonged to times more prosaic, and dealt in modes more real. The Art of the Egyptian was made almost entirely ministrant to his religious system; that of the Assyrian was more a record of his military triumphs. The personages of his sacred system caused the Egyptian an intentional departure from Nature in the more square—more simplified—more stern expression of human form as the medium of the spiritual idea;—the Assyrian, more spherical in his forms, was more material—more realistic in treatments which aimed at a greater degree of anatomical truth, attention to details in accessorial particular, or excellence of execution. The Egyptian yearned after the Ideal—the Assyrian after the Picturesque. The Egyptian expressed Repose—the Assyrian, Action. In their painted monuments they, like the Egyptians, sought to express races and character as much by differences of flat colors or tints as by differences of form.

But few remains of Painting have been hitherto discovered either in the ruins of Nineveh or Babylon. * * * The discovery of the Assyrian remains has modified an opinion previously entertained that it was Egyptian example which exercised most influence on the Fine Arts among the Persians. Artistically, it may be said, Egypt acted on Persia only through the medium of Assyria. * * * In Persian Art we observe greater fluency in the general treatment, greater simplicity in the attitudes, and more truthfulness in the characters of the limbs—the anatomical markings are more defined, and there is less general exaggeration. The profiles of the soldiers, with their circular shields, the well-cast draped figures, with their long hair

collected together and bound round the head by a fillet—the horses and other animals are highly suggestive of the Grecian type of the Etruscan Vase. The progress in Persian Art is manifest and undoubted.

Few traces of Painting, however, have been preserved in Persia; even that which is known in reference to its cultivation, through the instrumentality of Herodotus, amounts to little more than a record of the decorations of the walls of one of the palaces, or treasure-cities, of one of the Kings of Ecbatana.

Lydia, as a state, rose into eminence when the Assyrian Empire fell into decay, and the monarchies of Babylon and Media were established. Under Gyges, at Sardis, the Lydians became a people of great consideration. They were the first to coin gold and silver. From them the Ionic Greeks are said to have derived various improvements in the useful and ornamental Arts, especially in the weaving and dyeing of fine fabrics, in the process of Metallurgy, and in the style of their music. When Sardis in the time of Croesus fell into the hands of Cyrus, the Persians naturally benefited by those Arts for which the conquered nation had become so distinguished. The proximity of Sardis to the Greek cities of Ionia, probably exercised an important influence on the latter. Candaules and Gyges both enjoy the reputation of having been the encouragers of the liberal arts. Candaules paid Bupalchus for his picture of the Battle of the Magnetes, according to its weight in gold. Gyges, as will presently be seen, not only encouraged the Arts, but, as we are told, showed some disposition to practice them himself. And here it may not be inappropriate to mention, in connexion with the reputation which the Lydians enjoy for having coined the first money, that to Numismatics, i. e., to impressions from the examples of Sicilian dye-sinking, which are to be met with in the cabinets of *virtuosi*, we are indebted for some of the oldest examples in existence of classic Art. These are remarkable for a more important quality than that of mere antiquity, their great and unsurpassed beauty of design and relief.

Language has already been exhausted in essaying to put in proper estimation the taste and refinement of that section of the human race with whom Beauty is more expressive of an intuitive faculty than of a cultivated perception. There is, I feel, no sufficient definition under the control of any dialect that can grasp the full extent of so vast a subject as that of Greek Art—composed as it is of so many elements, seen systematically contributing to the expression of one great principle—the principle of Beauty; not Beauty in the sense physical, as developed through agencies of technical excellence, but the superior Beauty of the Ideal, revealed either in Essence, Form, Action, Character, or Expression.

A gallery of Greek sculpture or a view of its great edifices, will bring before us either spiritual or selected forms, or exemplifications of proportions and quantities, that as much fascinate our vision as they enthrall our imagination. Art here has an ennobling purpose. Creations of character, embodiments of poetic fictions, intended as abstract representation of Divine Attributes, exhibit the plastic Art administering to the promulgation of a mythology eminently suggestive of almost endless presentment. * * * It is unreasonable to believe that the Greeks, whose architecture is unsurpassed, and whose sculpture supplies the principles of our daily practice, should have possessed inferior powers in the Art of painting. To what extent both Sculpture and Architecture made demand on its co-operation is well known. This was, it will be remembered, a practice when the sculptor's talent finding itself insufficient to realize the ideal, sought extraneous agencies to embellish his wooden figure or clay model. And it is but little likely that the architect who recognized in

Painting an important auxiliary to the decoration of his edifice, should have been satisfied with the presence of mediocre pictures for its embellishment.

Phidias and others, themselves no mean cultivators of the Art of painting, were, we may be assured, competent to judge of pictorial excellence, and unlikely to permit the introduction of works which were either ill calculated to sustain the sanctity of their religious system, or likely to disturb the harmony of their architectural arrangement. Phidias of all men is unlikely to have allowed this—he who had executed his statue of Jupiter at Elis so beautifully that it is said "to have increased the devotion of its votaries, so that," observes Quintilian, "this great master's work equalled our highest ideas of Divine Majesty." The earliest notices of Greek painting depend almost entirely on tradition or casual mention. To divest them of their ordinary fanciful accompaniment would be to deprive them of some very poetical idea, congenial with the times, the subjects, or the associations with which they are so intimately blended. We should be sorry, for example, to abandon the fabled origin of the practice of the simple contour which, as Pliny informs us, arose from the fact that Gyges the Lydian, observing his own shadow cast on a wall, immediately outlined it with a piece of charcoal. Notwithstanding the physical difficulties of the situation, the story is in keeping with the poetical genius of the remote period to which the incident is ascribed. The simple monochrome of the School of Corinth announces a further advance in the early practice of painting—of which, if no mural or movable tablet exists, it is yet attested through the instrumentality of the fictile vase. If the charms of color or light and shade do not exist in these vases, there still remains the power of specifying beauty of contour in the various effects of the different passions on the human form. It is also easy to express differences of race as well as physiognomical and other peculiarities. But it was not long before attempts were made to enhance the simple contour by the introduction of color; and as we again learn from Pliny, Cleophantus the Corinthian was the first to avail himself of chromatic agency by employing in his designs the ground fragments of a red potsherd.

Attempts at perspective were beheld in those *catagrapha—obliqua imagines*—attempts at foreshortening, the discoveries of Cimón of Cleonæ. Subsequently came Polygnotus and his school, whose historical pictures adorned temples and porticoes. Some of these applied principles of linear and aerial perspective, or at least of sciagraphy, with the illusive powers which they contribute, to the realization of scenic effect, and to the decoration of houses. Apollodorus and Agatharcus carried these arts to great perfection. Even earlier than the days of Sophocles, these appliances are supposed to have been cultivated. The resources of the art were now being increased by the aid of Science, which supplied additional powers by whose means the fascinations of illusion conciliated and won the popular favor.

The rivalries between Zeuxis and Parrhasius prove the extent to which imitation was carried, as well as the value attached to it by public appreciation. The hand of Alexander holding the lightning, by Apelles, so well foreshortened that it appeared to project from the picture, is another evidence of the application of scientific principles. Like other fables, they point a moral, and prove to us that there were then, as now, persons who attached an undue importance to the mere realization of imitative truth. As an evidence of the extent to which Nature was studied, they may be accepted; but we are not, therefore, to believe that these artists based their claims to renown on such humble views. The fame of Zeuxis was established on more solid grounds. His celebrated single

figure pictures of Juno, of Venus, of Cupid, and of Marsyas, were all of high repute. That he was fastidious, also, in his endeavor to embody character, as I have before remarked, we know from the account of the variety of models he employed for the production of his "Helen."

The people known as Rasenians or Etruscans, possessing a distinct language and customs, cultivated, or perhaps originally naturalized, Greek Art among themselves, and certainly derived much advantage from its adoption. The history and traditions which their *scitilia* record show the extent to which they availed themselves of Greek literature and civilization. Nor were they slow to profit by familiarity with and imitation of Egyptian tastes. Many of the objects which have been discovered, if not originally of Greek manufacture, may have been executed by them after very approved Greek types; and this is supported by the fact, that a large number of discoveries have been made near situations proximate to the sea and Grecian enterprise. Pictures on the walls of tombs proclaim diverse influence from early Greek, and bear the marks of more unfinished modern execution. In many of the twelve Etruscan cities it is curious to notice the existence and cultivation of Art,—a precursor of those tastes and powers which afterwards, in the Middle Ages, on the identical sites, though with corrupted names, were conspicuously displayed in the Italian Republics by a Giotto, an Angelico and a Perugino.

Many of the most captivating forms have been conferred by the powers of design on the arts of pottery, whether for funeral or convivial purposes. These have been adorned with some of the most graceful compositions that have ever emanated from the human brain. The variety of designs, either exemplified in religious or other principles, that decorate these vases indicate varieties of country, of schools and of painters. Sometimes the subjects are historical, at others oriental in their character, asserting a belief in the good or evil principles, attended on by their respective genii or priests. This perpetual struggle is an ordinary form of expression lent also to Sculpture.

Strength, no less than Delicacy and Grace, were among the qualities that distinguished the Arts of the Etruscan nation, who cultivated with success all the Arts that embellish life. The minds that could conceive, and the hands that could execute the admirable designs on the Etruscan Vase, with that wondrous precision, delicacy and beauty, were not thereby rendered incapable of constructing great architectural masses—the Cloacæ or the Cyclopean wall, Volterra, Cortona, and other cities speak through their many-sided stones. The Cloacæ Maxima is, I believe, in these great days of constructive science, not deemed a mean exhibition of architectural intelligence; while their cavern-hewn sepulchres, with their monolith portals, are additional evidences of that universal feeling pervading the human breast, of perpetuating the memory of the dead through the agency of Art.

The subjects often appear of the most inconsistent character as decorations for the chambers of the departed. Scenes of festivity and mirth—the Symposium and the Dance are intended to represent the enjoyment of the soul in another state of existence; and their only idea of its future happiness was through the means which during life the deceased person enjoyed. Nor were there wanting more serious and gloomy views, as is exemplified by the Medusæ and monsters, with demons, genii, furies, and the whole tribe of revengeful personifications. These terrific agencies are contrasted by some of the most exquisite combinations of animal and vegetable forms, which, if we have now lost their mystic signi-

ficance, remain as examples for decorative purpose worthy of our emulation.

Through the instrumentality of the art of painting (though we know so little of their language) we are able to learn more of the Etruscan religious belief, their poetical views of the transit of souls into unseen worlds, and their various conditions when arrived there, than from any other source.

The spoils of the Greek cities, more especially of Corinth, filled Rome with works of Art. Public edifices, porticoes and temples were in consequence adorned with statues and tabulated pictures. Engaged in acts of spoliation, there were many whose tastes led them to a superior appreciation of the objects with which their prowess has been rewarded. Verres is conspicuous among those provincial governors who were active in the appropriation of such property—nor were even the emperors deficient in their cupidity, but shared with their generals and other officers in the work of plunder. Their rapacity filled Rome with many thousand statues, of which, however, in the Pontificate of Nicholas the Fifth only about six remained. Thus fearfully had conflagrations and iconoclastic fury diminished their number. Nor was religious fanaticism the only cause of this destruction. Stimulated by the avarice of Maximin (in the third century), "the temples," says Gibbon, "were stripped of their most valuable offerings of gold and silver, and the statues of gods, heroes and emperors were melted down and coined into money. The statues of Maximin himself, in retributive justice, shared at the time of his deposition a similar fate." So great, in fact, was the number of statues of bronze and marble, that it was said that there were then in Rome more statues than men.

The wants of the Christian Church, now rising into power, created a demand on the architectural mind, whose depression is revealed by the extent to which the *débris* of the heathen buildings were employed in constructing the new edifices. The traveller meets in other districts as well as Rome, with churches rich in the combination of forms and materials previously devoted to Pagan worship. Rome and Ravenna, among the other cities which I have seen, present numerous examples of such combinations. The removal of the seat of Empire, and the rise of Constantinople, were circumstances necessary to complete the ruin of the Arts in Rome. This removal carried with it the choice productions, which, before they had been her ornaments, had conferred importance on the States of Greece. Grecian states which had hitherto escaped, were now to be spoiled to contribute to the enrichment of the new metropolis. The native school of architecture was so powerless, that when these spoliated sculptures were to be applied to the construction and ornamentation of the new capital a system of instruction had to be organized to furnish the necessary plans. Time developed energies that soon adorned the favored city, and contributed to make it the cynosure of wondering eyes. Subsequently, it was reserved for Justinian to add to these splendors by the completion of a design that has exercised no mean influence over the architectural expression of the Middle Ages—an incrustation of precious marbles that has called forth the wonder of all time. Those who have been in Venice and seen St. Mark's, will acknowledge the extent to which the architect adopted the Byzantine edifice for his type; neither did other republics disdain the influence of Sta. Sophia; Brunelleschi and Michael Angelo have each testified to the value of the thought. But it is the architect who first erected an aerial cupola who is entitled to the praise of bold design and skillful execution. Those objects in Ravenna that now remain, bear witness to the glories of the Ostrogoth

Theodoric—a Byzantine in education and taste. The advantages resulting from his power and station were soon conferred on Art. Mosaics in churches formed the staple order of their decoration, and gave the foretaste of a class of painting that is now accepted under the denomination of Christian Art. A perfect museum, this city contains objects and sites filled with associations and memories for those who have lingered in its streets of classic days—of Dante—basilicas, baths, porticoes, mosaics; remains of palaces and frescoes crowd the city, nor is the great monolith roof of the royal Mausoleum less an object of our present wonder.

In the decorations of Herculaneum and Pompeii—in the Baths of Titus, or the Villa of Hadrian, there are recurrences, I believe, to types of Etruscan character. In the employment, however, of these, the religious motives were abandoned. Sufficient evidence exists that many of the Etruscan tombs had been previously opened, objects peculiar to such situations being either wanting, injured, or in disorder. The discovery of a tomb near Perugia, perfect in its appointments, which I saw in 1842, was highly instructive, not only as showing the precise arrangement of its several details, but as satisfying us of the extent of change which others had undergone. The portraits, subjects, landscapes, animals and fruit which had combined to serve in the emblematic presentment, were now made the separate and special branches of pictorial treatment, and became distinct pursuits. The great absorbing purpose was gone; and the sensuous and the picturesque supplanted the more stern and spiritual.

The specimens of Roman painting of which we have now any knowledge, are not, I believe, considered of a date anterior to the first century, and by contemporary writers are deemed works of an inferior character. The facile look of execution of the Pompeian pictures suggests the idea of an inferior or decorative class of artists. Occasional exceptions to such slight or hasty treatment are observable in examples in the Borbonico Museum at Naples—with the engravings of which you may make acquaintance.

By these means we have been enabled to trace the nature of the declension of these Arts, until we reach a period when, under the classification of "Christian," Art returns to one of those forms of her ministrations to which she was at first most exclusively devoted—the Service of Religion. This is early exemplified in the Church of St. Vitale, or Apollinare, in Ravenna, or in the Baptistry at Florence.

To India, Mexico, China, New Zealand and other aboriginal countries, I can now only make a passing allusion. To the Cave paintings at Ajunta and elsewhere, I shall on a future occasion find it necessary to refer for some very remarkable facts. The Arts of these nations, however, do not come within our scope as elementary forms in the history of the progress of Fine Art proper; and they have exercised so little influence on it, that I have not deemed it advisable to disturb the continuity of my review of the history of Art among more civilized nations.

—*Athenæum*.

THE well-known picture, by Paul de la Roche, of Lord Strafford receiving the benediction of Archbishop Laud, on his way to execution, both as a whole and also in parts, namely, the head of Lord Strafford, belongs to the finest works of the painter, has unfortunately, since I saw it in his *atelier* in Paris, lost much of its original charm, by the darkening of the half tones and shadows. This is the disastrous consequence of the little knowledge of sound technical principle among the artists of the day.—*Dr. Waagen*.